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life; Carmen Simlaense (the latter word is a Latinization of the word Simla); and, finally, Et Dona Ferentes, indebted to Vergil, Aen. 2.49.

Misquoted from Horace, Carm. 2.14.1, *fugaces . . . labuntur anni* is "labuntur anni fugaces" in The Maid of the Meerschaum. From the Vulgate probably come two expressions—one in The King's Job, 21-22, "He said 'My dear, ex ore parvulorum', which is Latin for Children know more than grown-ups would credit" (compare Matt. 21.16), the other in The Bells and Queen Victoria, 45, "Gloria in excelsis" (compare Luke 2.14). From the Church Ritual comes "Libera nos, Domine", in the first and the last stanzas of The Wet Litany. Carnifex (The Undertaker's Horse) and Artifex (McAndrews' Hymn) are naturalized Latin words.

"He brake the Oracles in two" is said of Joseph Chamberlain, in Things and the Man. In Boh da Thone, 47, we find "Till in place of the Kalends of Greece men said", etc. The grilling of school-boys in syntax is hinted at in Arithmeticon on the Border, stanza 4: "Who knows no word of mood or tenses". Euclid is mentioned in the same poem. Roman gladiatorial combats are lugged in to give point to a passage in The Flight of the Bucket. The famous passage in Aeneid and the Laocoon group are the sources of a vivid description in a poem called Laocoon. The common debt of England and France to Rome is the theme of the poem France, 8-9: "Ere our birth (remembrest thou?) side by side we lay Fretting in the womb of Rome to begin the fray".

The burlesque paraphrase of the Aristaeus incident in The Bees and the Flies has already been discussed. To Horace, probably, we are indebted for the refrain in Rimini (a clever poem, purporting to be the marching song of a Roman legion of the late Empire): "When I left Rome for Lalage's sake". A Translation is the title of an alleged translation (in typical school-boy style) of an ode which the poet declares to be from Horace, Carm. 3.5. It deals with the modern physical-chemical-biological sciences.

Mention of Aesop is made, in The Fabulists, and of Hippocrates, in Our Fathers.

Modern or quasi-modern Latin or Greek expressions are "Regis suprema voluntas Lex", in A Death-Bed; "Placetne, Domini", in the Inscription to Echoes; "pro tem.", in The Maid of the Meerschaum; and, finally, the thoroughly modernized Eureka, in The Flight of the Bucket.

We may conclude, I think, that, while there is not a great mass of classical material in Kipling's verse, there is at work an influence that is quite strong. As has been said before, many of the references and allusions are such as any well-read or well-educated Englishman would be familiar with; but it will also become evident to any one reading and rereading the poems involved, that the poet is not dependent upon a Dictionary of Classical Antiquities for his information, nor has he at his elbow a Manual of Mythology. His use of a myth is generally to the point, even when he is most flippant.

In his use of other material he manifests an understanding of the real spiritual significance of our inheritance from Greece and Rome. While it may be true that Tennyson, as a recent writer has said, is the last of the poets who will consciously follow the classical tradition in their works, Kipling is one of the many more or less recent poets whose works are to a marked extent indebted to Greece and Rome for beauty and power².

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REVIEWS

Q. Horati Flacci Carminum Librum Quintum a Rudyardo Kipling et Carolo Graves Anglice Redditum et Variorum Notis Adornatum ad Fidem Codicum MSS. Edidit Aluredus D. Godley. Editio Altera. Oxonii apud Basilium Blackwell. MDCCCXX.

Only British scholars could produce such a lepidus novus libellus, but every lover of Horace will take it to his heart! Here we have Horatius redivivus, the genial, sociable, reasonable Horace, readjusting his old theories of life to the new conditions of England during the World War! Caelum non animum mutant qui trans mare currunt. After nineteen centuries in the Isles of the Blest he returns among us, his art unimpaired, his vigor unabated; the same realist, yet imbued with a new and enlightened spirit of patriotism; still the mouth piece of the Muses, the friend of Maecenas and Vergil, the sly mentor of Leuconoe, Neobule, Chloe, Florus, Xanthias, and Lollius; his vein of satire, a bit chastened, but resolutely reconciled to the needs of the State. So, e. g., inviting Bibulus to a repast, he writes *fonte potabis data Bandusino pocula*.

In typography the Carmina, Praefatio, and "Critical Notes" are a perfect facsimile of the Oxford Classical Texts! Three odes are Latin versions of poems by Mr. Rudyard Kipling; the rest appear to be versions of English originals by Mr. Charles L. Graves, although the latter may also have had a hand in constructing the Latin text. But the "editor", Mr. A. D. Godley, the well known (Oxford) Latinist, was the moving spirit in the circle that created the *libellus*. Many Americans are familiar with his Fables of Orbilius, a hoax only in name! The publication, as a practical joke, of one's own writings under the name of some famous author, unmistakably in his authentic style and manner, is a humorous device, hoary with age. Among the Greeks, the Romans, and the Humanists imitation was a recognized feature of their rhetorical and aesthetic theories, as has been set forth in the works (doctis, Iuppiter, et laboriosis!) of Peter (Wahrheit und Kunst, Geschichtsschreibung und Plagiat im Klassischen Altertum, 1911) and Stemplinger (Das Plagiat in der Griechischen Literatur, 1912). Vida, in 1527, declared, in his *Ars Poetica*, *Nec pudet interdum alterius nos ore locutos*.

²An interesting supplement to this paper is the review below, pages 181-183, of "Horace, Liber Quintus", by Messrs Kipling, Graves, and Garrod.

More than twenty-five years ago Mr. Roswell Martin Field (with Eugene Field, in *Echoes from the Sabine Farm*) published "At the Ball Game (Hor. Od. V 17)". And Mr. Kipling, in "Diversities of Creatures", wrote what purported to be Horace, Odes 5.3: "There are whose study is of smells", etc. As the latter poem is translated as the prologue to Mr. Godley's collection, very possibly it suggested to him the brilliant idea of issuing a complete *Liber Quintus*, for it is the modern counterpart of Ode 1.1.3 *Sunt quos curriculo pulverem Olympicum*. Mr. Godley's sixth ode is a version of Mr. Kipling's *The Years Between*:

The everfaithful sword returns its user
His heart's desire at price of his own blood.

The thirteenth ode (for which three variant Latin versions are given in the Appendix) has not, I think, been printed in any of Mr. Kipling's books. It begins:

Why gird at Lollius if he care
To purchase in the city's sight,
With nard and roses for his hair,
The name of Knight?

It is a somewhat satirical modern pendant to *Carmina* 4.9, one of Horace's finest lyrics, addressed to his friend Lollius, whose reputation for integrity was sadly under suspicion in a later generation. The fact that this poem of Mr. Kipling's appears in four versions (first in Sapphics; in the Appendix, twice in Alcaics and once in the Epodic distich) suggests that Mr. Kipling wrote it expressly for the coterie who arranged the *libellus*. In fact, elaborating a *motif* used in his inimitable story *Regulus*, Mr. Kipling contributes the finale to the book, an ignorant schoolboy's painful attempt to retranslate the sixth ode back into 'literal' English! ("Carmen ut videtur sextum incertae aetatis scholiasta pedestri oratione Anglice ita reddidit: 'Weapons too faithful offer them using all things mixed with blood' ", etc.).

The *Liber Quintus* is the joint product of Messrs. Godley, John Powell, and Ronald Knox, of Oxford, and Allan Ramsay, of Cambridge. It would appear that the odes are Latin versions of English poems by Mr. Kipling and Mr. Graves. The humorous *Praefatio* was written by Mr. Godley in collaboration with Mr. Knox; but the critical apparatus, an amusing burlesque, is largely the work of Mr. Knox. We are assured that the best codex of *Liber Quintus* is preserved in the Museum of Painting of the Grand Panjandrum at Baden (in *Badensi Grosspaniandrumpinacotheca*). Persistent doubters of the authenticity of the *Liber Quintus* are referred to the perplexity of

vir ille alioquin venerabilis Tomirotius, propter Latinitatis elegantiam Tullius alter a Patagoniensibus suis merito appellatus; qui se post vitam his studiis deditam "neque caput rei neque caudam facere posse" autumavit. . . . Ubi sunt istae tenebrae, ubi posterioris aevi indicia? Legat qui modo Latine sciat; totam rem luce clariorem esse confitebitur.

It is Horace in Wonderland; a delicious *jeu d'esprit*, written, perhaps, by a group of war-wearied scholars as a solace, much as the *Decameron* purports to have

arisen from an attempt to while away the period of the plague at Florence.

Doubtless the fable teaches that painstaking textual critics and scientific interpreters of literature must not, from too conscientious a devotion to their jealous mistress, lose both their sense of humor and their sense of proportion.

The contents of the *libellus* may be gathered from the following statement:

- Ode I. (Alcaic). To Naso, After Kipling. Horace's ruling passion is not chemistry, biology, or engineering, but, as always, poetry and philosophy.
- II. (Sapphic). To Maecenas, on their intimate talks with Vergil.
- III. (Ionic a Minore). To Neobule. Horace is cowed by the Emancipated Woman.
- IV. (Greater Sapphic). To Florus, home on crutches from the (Parthian) front, more interested in liquid fire, poison gas, and hand grenades than in mythological themes, and more keen for Tyrtaeus, the martial bard, than for Homer and the Lesbians. "Needs must I count it far the nobler part To die for country than to live for art".
- V. (Trochaic strophe; like Horace, Carm. 2.18). On War-gardens and "farmerettes"!
- VI. (Alcaic). After Kipling. A solemn appreciation of the British soldier's steadfastness and high purpose. In the spirit of Horace, Carm. 3.1-6. (Fourth Archilochian strophe; Horace, Carm. 1.4). The lesson of the spring time—daylight-saving and war-economy: "For whenever extravagance urges 'Be bold', Economy whispers 'Refrain'".
- VIII. (Greater Asclepiadean). To Leuconoe, that she refrain from consulting mediums and the ouija board in order to hold converse with the dead.
- IX. (Alcaic). A recantation of the sentiments of Horace, Carm. 2.15 (*Iam pauca aratro iugera*) since war-gardens were replacing pleasure-parks. (First Asclepiadean Strophe). The fame of those who fell in the Great War will be more enduring than Horace's *monumentum aere perennius*.
- XI. (Third Asclepiadean strophe). To Chloe; "clad simply and sedately, in Livia's canteen".
- XII. (Sapphic). To Bibulus, on war-time prohibition: "But oh, how little did I think, That I should come, the festive Flaccus, To follow Pindar's rule of drink, And turn my back on Bacchus!"
- XIII. (Sapphic). To Xanthias. After Kipling's "Why gird at Lollius". The social climber contrasted with the man who *integer vixit*.
- XIV. (Alcmanic). To the Muses that they return from their haunts on Olympus and end the reign of Jazz.
- XV. (First Asclepiadean Strophe). On the dauntless British cargo-ships that "keep our homes together and give the people bread".

Faultless meter and thorough assimilation of the Horatian verbal economy, thought, and technique characterize the odes of the *Liber Quintus*. I have noticed only one erratum; in the *Praefatio*, page v, line 15, read *hanc* for *hunc*.

Many American scholars affect to be unable to see the utility of Latin verse composition either as a discipline or as an art. But surely the choicest output of the British scholars in the field of Neo-Latin poetry

reveals a long, loving, and intimate association with the best Latin masters, which, when combined with sound critical sense, commends their literary judgments.

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Thucydides, Book IV, Chapters I-XLI (Pylus and Sphacteria). Edited by J. H. E. Crees and J. C. Wordsworth. Cambridge: at the University Press (1919). Pp. xvi + 96.

In a brief Preface it is stated that this edition has been prepared for those who have not long been studying Greek and who have reached the stage of the "First School Examination". A vocabulary has therefore been added (72-96). The book contains also a map of Pylus and Sphacteria. The Introduction (ix-xv) deals with the life and work of Thucydides and the contents of his history, Book IV, Chapters I-XLI. Mr. Crees, author of the Introduction, writes enthusiastically of Thucydides as a historian. Thucydides's history, he says, "would at any time have been a great work, but for its date it is in its conception a marvellous achievement, and the expression of a person lity which compels respect". Thucydides necessarily, as a true Athenian, was a partisan, but he was none the less able to efface his partisanship and "achieved a monumental impartiality". Thucydides, the aristocrat, is so fair to Cleon that "the champions of Cleon must, and can base their championship on the evidence of Thucydides". There are 38 pages of notes to 33 of the Greek text. Yet, I suspect, in more than one place, the student who has not "long been studying Greek" would need more assistance than the authors give him toward the interpretation of the text. C. K.

A NOTE ON THE RED RAIN IN ILIAD 16.459

While listening recently to some lectures of Professor David M. Robinson on Homer, I was led to ask: Are the following passages of the Iliad merely the product of the poet's imagination or do they refer to real natural phenomena?

In Iliad 16.459 we read¹

She spoke nor did the sire of Gods and men
Unheeding hear, but poured down on the earth
Rain drops of blood, so honoring his dear son,
Him whom Patroclus was foredoomed to slay
In Troy's rich soil far from his native land.

In Iliad 11.54 we read:

Zeus roused an evil blare of war and sent
Down from high heaven his rain drops stained with
blood.

Again in Hesiod, Shield of Heracles 383-385, in a passage perhaps imitated from the above, we have:

Loud thundered Zeus, the counselor, flinging down
From heaven bloody rain drops, setting thus
A sign of battle to his great-souled son.

¹The translations are my own. So are the italics in the passages quoted.

In short, is there such a thing as red rain, apart from the effluvia of butterflies as suggested by Buchholz, Die Homerische Realien, 3.91, and is Homer justified in the use he makes of it? That there is and that Homer is better acquainted with and truer to nature than some of his critics is shown by the following note appended to certain verses of John Ruskin's Poem, The Broken Chain (Geo. Allen, Library Edition of John Ruskin, 2.177 [1903]). The verses are:

Like purple-rain at evening shed
On Sestri's cedar-darkened shore.

The note runs thus:

I never saw such a thing but once, on the mountains of Sestri in the Gulf of Genoa. The whole western half of the sky was one intense amber colour, the air crystalline and cloudless, the other half grey with drifting showers. At the instant of sunset, the whole mass of *rain* turned of a deep rose-colour, the consequent rainbow being not varied with the seven colours, but one broad belt of paler rose; the other tints being so delicate as to be overwhelmed by the crimson of the rain.

I have myself witnessed red rain in Chatham, Massachusetts, over Nantucket Sound. When one lives in the country and on the sea year in and year out, one acquires a wholesome respect for the observing powers of the classical poets, notably Homer. The phenomenon occurred at sunset, with drifting curtains of rain between the observer and the sun. These the red rays of the sinking orb shot through and through with deep crimson that faded and revived as the curtains of rain fell and succeeded one another. There was no rainbow, as the rain was between the observer and the sun, for one always sees a rainbow when he is between the rain and the sun (or the moon, in the case of a lunar rainbow, which is very rare), and of course the luminary cannot be very high in the heavens in either case.

Given such a phenomenon, Homer's application is obvious and justified, as the following quotations from Byron, Sardanapalus, and Turner, Fallacies of Hope, prove. In Byron, the Chaldean priest says of the sinking sun:

How *red* he glares amidst those deepening clouds,
Like the *blood he predicts*.

Turner's lines were over a picture of The Fall of Carthage:

While o'er the western wave the *ensanguined sun*
Is gathering huge a stormy signal spread,
And set *portentous*.

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CAROL WIGHT.

CICERO, CATILINAM 2.4, ITERUM

Utinam ille omnis secum suas copias eduxisset! Tongilium mihi eduxit, quem amare in praetexta coeperat; Publicium et Minucium, quorum aes alienum contractum in popina nullum rei publicae motum afferre poterat, reliquit. Quos viros! quanto aere alieno! quam valentis! quam nobilis!

Until Professor Herrouet endeavored, in THE CLASSICAL WEEKLY 14. 87, to refute my punctuation